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Contents.

GENERAL.....page 215
A Scaley Story (Poetry).—Comical Chords.
EDITORIAL.....page 216
Mapleson Opera.—Profanity in Song.
MUSICAL.....page 220
Music in St. Louis.
MISCELLANEOUS.....pages 217, 221, 222, 253
Sounds from Nature.—Arrigo Boito.—Making an Impression.—Book Reviews.—Among our Exchanges.—Major and Minor.—Smith and Jones.—St. Joseph Female College.

MUSIC

IN THIS NUMBER.

Vocal and Instrumental.....pages 236-250

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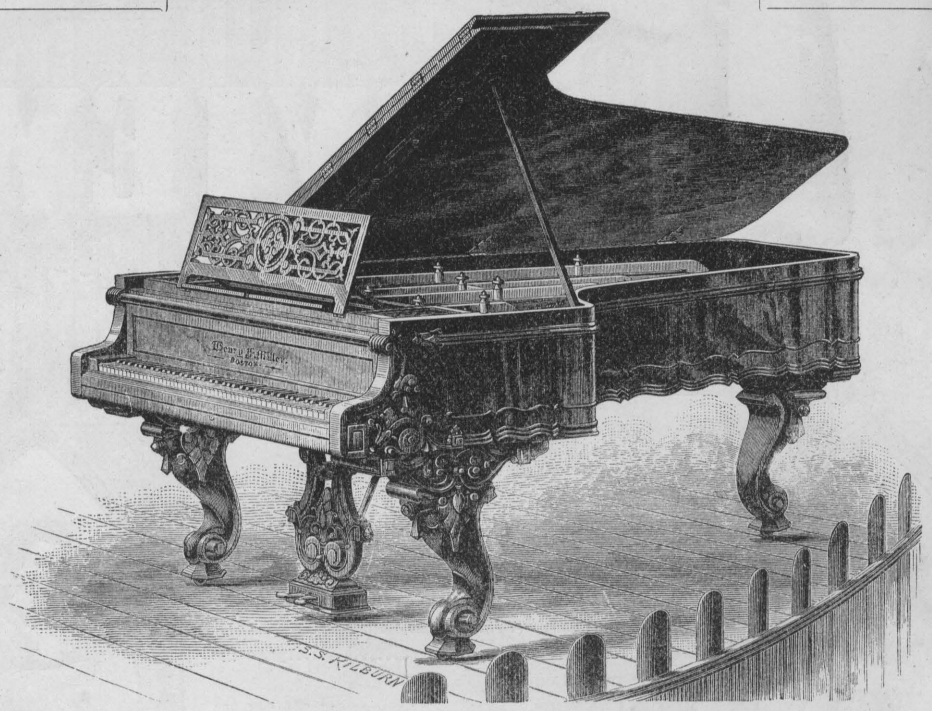
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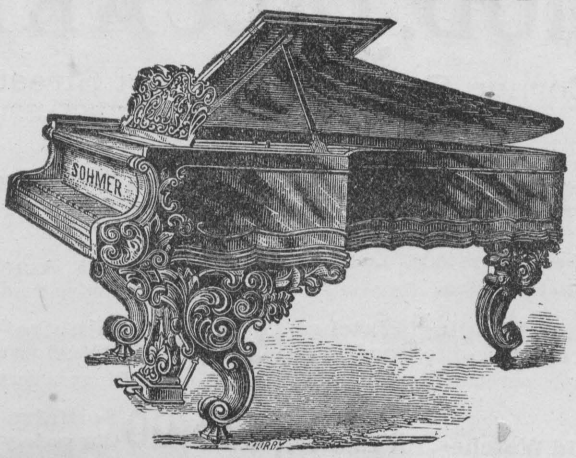
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A JOURNAL

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VOL. III. JANUARY, 1881. No. 5.

A SCALEY STORY.

"A Major loved a maiden so,
His warlike heart was soft as *Do*.

He oft would kneel to her and say,
"Thou art, of light, my only *Re*.

"Ah! if but kinder thou would'st be,
And sometimes sweetly smile on *Mi*.

"Thou art my life, my guiding star,
I love thee near, I love thee *Fa*.

"My passion I can not control,
Thou art the idol of my *Sol*."

The maiden said, "Oh 'Fie!' ask Pa.
How can you go on thus? Oh, *La*!"

The "Major" rose from bended knee,
And went her father for to *Si*.

The father thought no match was finer,
This "Major" once had been "a minor"

They married soon, and after that,
Dwelt in ten rooms all on "one flat."

So happy ends the little tale,
For they lived on the grandest "scale."

COMICAL CHORDS.

A COLD lunch—Ice-cream.

A HOT lunch—Fire-crackers.

CRANKY people.—Organ grinders.

THE midnight hush—Soothing syrup.

THE beer-drinker often thinks of foam.

A LICKER-DEALER.—The school-master.

THE promises of some men always remain shall-owe.

A MOSQUITO always settles before he presents his bill.

WHEN is a singer like a price-list? When he is in voice.

WHY is meat not done like a good conundrum? Because it is rare.

WHY is a nice young lady like a hinge? Because she is something to adore.

SOME men are called muffs because they are used to keep a flirt's hand in.

FLY TIME.—When you hear your father's cane thumping along the hall.

ISN'T it slightly paradoxical to call a man with full beard a bare-faced liar?

A CROSS-EYED man who chews tobacco always looks dangerous when he spits.

WHEN a girl talks about two strings to her beau, does she mean his suspenders?

WHAT lovers swear—to be true unto death. What husbands swear—unfit for publication.

THE choir doesn't care so much for the congregational singing. It looks out for the main chants.

A PENNSYLVANIA music teacher fell from a third story window, and found the pitch uncomfortably high.

A PERFUMER of the Faubourg St. Honoré, Paris, advertises a new perfume, which he calls "The Odor of Sanctity."

THE roar of Niagara has been set to music, but what does it signify? Even the heights of the Andes have been scaled.

THE horse St. Julien evidently needs repairing. A Boston paper says he broke in three places during a trial against time.

A BOSTON journal heads an article, "A Lunatic Escapes and Marries a Widow." Escaped, eh? We should say he got caught.

IT is claimed by some medical men that smoking weakens the eyesight. Maybe it does, but just see how it strengthens the breath.

SAID Jones: "Smith won't have so soft a thing as he had." "I don't know," said Robinson, "he'll have a soft thing so long as he does not lose his head."

A PIANO-FORTE maker says that of all manufactured things pianos bear the noblest characters, since they are classified as grand, square, and upright.

BRIDGET.—"And how shall I cut the poie, mum?" Lady of the house—"Cut it into quarters." Bridget—"And how many quarters wood I cut it into, mum?"

YOU may have noticed that the flies never bother a speaker, no matter how dull he is, but invariably attack the over-worked sitter who is trying to get a little sleep.

THEY'RE high-toned in Deadwood, and they wouldn't go to see the Black Crook until it was advertised written by Shakespeare, and then they couldn't keep people away.

"WOULD you like to look through the big telescope?" asked one girl of another. To which the latter replied: "No, I'd a great deal rather look through a key-hole."

"MY umbrella is getting decidedly shabby," said a young man about town one evening last week. "I believe I will have to strike another prayer-meeting the first rainy night."

WE notice that a gifted Wisconsin poetess was recently tendered a reception in Milwaukee on leaving the city. Even Milwaukee knows the proper time to enthuse over poets.

BULLION is wealth in a crude form, and after it is coined and kept at interest a while, it becomes wealth in accrued form again. This language of ours is worse than the gem puzzle, a heap.

IT is said that a woman's voice can be heard at a distance of two miles by a man in a balloon; but if a spider was to get on her neck, her voice could easily be heard a distance of ten miles on a level.

"OH, I thought this was a drawing-room car!" apologetically observed a lady to a man in the door of the smoker as she discovered her mistake. "It is, mum," he said, drawing on his'n with all his might.

A POET asks: "When I am dead and lowly laid, * * * And clods fall heavy from the spade, Who'll think of me?" Don't worry. Tailors and shoemakers have very retentive memories, and you'll not be forgotten.

"I say, Parker, can you tell the difference between a ripe watermelon and a decayed head of cabbage?" "Give it up; can't tell." Brown laughed softly, as he said: "You'd be a nice man to send to buy a watermelon."

"WELL, well," said Billington, majestically, "we mustn't be too severe on the young fellows. I suppose I was as big a fool as any of them when I was young." "Yes," replied Fogg, "and you are not an *old* man now, Billington."

PEOPLE IN GLASS HOUSES, ETC.—While it may be proper that those "living in glass houses should never throw stones," we think it is eminently proper that those working in glass houses should say a "good word" for anything of benefit to themselves. In this connection Mr. Isaac Correy, Manager Salem, N. J., Glass Works, remarks: I am pleased to say that I have used the Great Remedy, St. Jacobs Oil, for rheumatism with excellent results; other members of my family have also been greatly benefited by its use.—*St. Louis Evening Chronicle.*

Kunkel's Musical Review.

I. D. FOULON, A. M., LL. B., - - EDITOR.

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ON the 31st instant Colonel Mapleson will begin a season of grand Italian opera at the Olympic Theatre in our city. He presents artists such as Gerster and Campanini, and as his is the only troupe giving grand Italian opera in the States, he ought to receive a liberal support. He comes at perhaps an unfortunate time, hard upon the heels of Strakosch and the Bernhardt, but our people should make an effort to patronize him as he deserves; in other words, to pack the house nightly during his stay among us. We speak of this at this time because it is too true that St. Louis has never properly supported the entertainments offered by Her Majesty's Opera Company, and because in this neglect St. Louis has been the principal loser.

PROFANITY IN SONG.

There have, of late, been published and very extensively sold in this country, and that, so far as we know, without a single protest from the press, a class of songs which are always profane and sometimes border upon the blasphemous. We refer to the so-called negro character-songs, which present in ludicrous grotesqueness the often uncouth, but generally sincere, religious faith of the African. From cheap concert-halls, or from the theaters to which artists (?) in burnt cork now and then lend the charm of their presence, these songs have found their way into the homes of the people, and many a young lady who would feel highly insulted if any profanity were *spoken* in her presence, sings, or screeches, as the case may be, "from early dawn till dewy eve," these compositions (?) in which profanity combines with bad music to do the work of the devil.

By the way, is it not wonderful how music, even bad music, seems to idealize bad or indifferent words? But this is not peculiar to the class of songs we are speaking of, and it would lead us too far to dwell upon it at the present time.

Whatever may be the mode of manifestation of the religious sentiment of a human being, if only the sentiment be sincere, it is worthy of respect. The faith may be more or less true, more or less conducive to the future welfare of its professors, but in all cases it has its basis in the innate sentiment of accountability to God, and that sentiment is as respectable in the African as in the Caucasian, in the Heathen as in the Christian, for it is the Divine which is in man, and the Divine is one wherever found. In the abstract, then, the simple faith of the negro is as worthy of respect as that of the most intellectual of the white race. Odd and uncouth as his hymns and religious songs may seem or be, they are the natural expression of his religious sentiment, and to parody them is to insult the Divinity which has implanted in his breast the sentiment in question. We might here ask those who so freely ridicule the negro's hymns, how they think their own compare with those of the heavenly choirs; we might speak of the foolishness and injustice of such a course, but we will even pass that by, to ask what the reflex action must be upon those who ridicule the religion of the humblest of mortals? From the ridiculing of one man's religion to the ridiculing of religion, from the concrete to the abstract, there is but one step, and that an easy one to take. When our neighbor's religion has become a fit subject for poor jests and mockery, our own will soon become a matter of indifference, if not of ridicule. He who laughs at another's faith is often nearer than he thinks to be a Judas to his own.

Our readers may, some of them, think that we overrate the influence for evil of songs such as those we are speaking of—that the many who sing them do it so thoughtlessly as not to be affected by the thoughts which we have just suggested. But thoughtlessness in matters of this sort is the very essence of irreverence; and, again, it is a fact too often lost sight of, but proven by the experience of the entire race, that to-day's thoughtless formula often becomes to-morrow's creed or rule of action. The man who flippantly says to-day, "Honesty is the best policy," is often honest to-morrow *if it be policy*, and he who thoughtlessly smiles at religion to-day is not unlikely to purposely sneer at it to-morrow.

Let us not be supposed to be making a defense of cant and hypocrisy. No weapons are unlawful to fight those devils in "the livery of heaven," but the songs we speak of travesty the religious faith and expressions of those whose sincerity is seldom doubtful.

It may well be questioned whether the genuine negro hymns are such as should be sung under any circumstances by the public at large, since, for most, their strange imagery is likely to bring up ludicrous ideas in contrast with the sentiments which they are intended to express; but there can be no doubt that such intentionally grotesque imitations as are many of the songs that now pass for negro sacred music are unfit for use by any person who has the slightest respect for religion.

We do not edit a religious paper, and some may think such an article as this out of place in our columns, but we pretend to edit a respectable musical

journal, and as such we protest against all publications of the sort we have spoken of, in the name of common decency and of the art of music, which is degraded from its proper sphere of action whenever it is made a help to overthrow that which is best and noblest in human nature.

IF ANY of our subscribers have failed to receive any of the numbers of the REVIEW, or should do so in the future, they will greatly oblige us by informing us of the fact, so that we may be enabled to trace the fault o its proper source.

SOUNDS FROM NATURE.

Sometime in 1838 a book with this ponderous title was published in Boston: "The Music of Nature; or, an attempt to prove that what is passionate and pleasing in the art of singing, speaking, and performing upon musical instruments is derived from the sounds of the animated world. With curious and interesting illustrations, by William Gardner, Boston."

I have reason to conjecture that it is really an English reprint, although there is nothing in the work to say so. It presents a great variety of matter, interesting to the musical student as well as to the general reader. It treats of the history and property of musical instruments, of the peculiarities of many old-time operatic performers, the secrets of the "gay science," as well as presenting an unusual variety of musical sounds of the unwritten music of nature. There are fifty-one chapters, and, in addition to the numerous cries of birds and animals, it gives some seventy species of antiquated music. Doubtless the readers of *Church's Musical Visitor* will enjoy turning over some of the leaves with me, and learning what this evidently skillful musician had to say. In the chapter on insects, he observes that it is not generally known that the noises "which are supposed to proceed from their vocal organs are actually made by rubbing their legs together, or from the motion of their wings. If we reflect for a moment upon that humming sound which we hear from a cloud of insects overhead on a summer's evening, we can not suppose it proceeds from the combined voices of beings, scarcely perceptible, but that the buzz is the result of a motion given to the air by the dances of these diminutive creatures."

White, of Selborne, says, "I have often heard a sound like the humming of bees, though not an insect is to be seen. You may hear it the whole common through, from the mossy dells to my avenue gate."

Naturalists, we believe, now class them as choral flies, who congregate in millions for the pleasure of music and the dance. Their life is a short, merry one evidently, as they exist but for a day.

When Beethoven sat upon a stile in the environs of Vienna, upon a sultry day, he caught from nature some of those sounds, and imprisoned them in the Pastoral symphony. Those to whom it is familiar will recall how admirably the violins represent the soft, fluttering stir of the insects—the hum in the noon-tide warmth of a summer's day.

Our author then goes on to speak of the common house-fly: "We shall soon be convinced that he is destitute of voice, and that the noise proceeds from his wings; since when at rest he is always silent. The sound is invariably upon the note F in the first space. To produce this sound, the wings must make 320 vibrations in a second of time, or nearly 20,000 if he continues on the wing for one minute. The hum of the honey-bee is the same, and the large bumble-bee, the contra-basso of the tribe, performs the same note just an octave lower.

"Huber remarks that in every hive there are bees whose office is to ventilate and supply a current of air throughout the apartments, and this is effected by ranks of *fanners*, who, in all the passes, keep up a constant tremulous motion of their wings. If the ear is placed on the outside of the hive, you may distinguish the mezzotones that emanate from the host of fanners, who shed a mellow music from their odorous wings, which, on listening, will be found to be in the key of F."

Further on he observes: "The writer was once placed in the gallery of the Royal Exchange, to view that hive of money collectors in the court below. Beside the similarity of the scene, he could not but notice the similarity of sound, the buzz of the 2,000 voices being perceptibly amalgamated on the key of F. Many observations have led the author to the conclusion that the most prevailing sounds in nature are referred to this key. Musicians, though not aware of this curious fact, have from all time been sensibly influenced by it. Scarcely any ancient composition appears in any other key, except its relative minor, for the first hundred years of the art."

We may note another fact in proof of the author's idea: In the 400 pages of Queen Elizabeth's "Virginal," nearly all the music is in this key. It is said there is no instance of a sharp being placed in the signature.

Returning to our insects, the notes of the lively cricket are dissected: "It consists of three notes in rhythm, always forming a triplet in the key of B (*sic*).

"The grasshopper is of the same species, but his note is less powerful. If we can believe what is related by the ancients of this delicate creature as a race of musicians, they must have greatly degenerated. Plutarch tells us that when Terpander was playing upon the lyre at the Olympic games, and had enraptured his audience to the highest pitch of enthusiasm, a string of his lyre broke, and a cicada or grasshopper immediately perched upon the bridge, and, by its voice, supplied the loss of the string, and saved the fame of the musician. In Surinam the Dutch call them lyre-players, because the sound resembles those of the vibrating wire. Anacreon describes this creature as the emblem of felicity—ever young and immortal, the offspring of Phœbus, and the darling of the muses. (The testimony of Kansas farmers will hardly back this assertion.) The Athenians kept them in cages for the sake of their song, and called them the nightingales of the nymphs. As in the case of birds, the males only sing; hence Xenarcrus used to ascribe their happiness to their having silent wives.

"Some of the smallest insects send forth noises in the night-time, which may be distinctly heard. The death-watch is a sound resembling the tick of a watch, which proceeds from a small spider. In the dead of night its performance much annoys you when dropping to sleep. A nice ear, by attentive listening—will determine that the sound proceeds from *two* insects, probably the male and female calling to each other—as the writer detected one to be on the note B flat and the other on G.

"In the West Indies the giant cockroach is a noted reveler when the family is asleep. He makes a noise like a smart rapping of the knuckles on a table when all are asleep. On this account he is called the drummer; and they often beat up such a row, hat none but good sleepers can rest for them.

"The gnat, for his size, produces the most powerful and audible tones. He may be called the trumpeter of the insect orchestra. The clear and well-defined note which he makes is on A, the second space.

"In the night-time, on waking from sleep, I have at first taken it for the sound of a post-horn at a remote distance. Had the ancients referred his note to a corresponding string upon the lyre, we should have had a clue to some of their musical scales, which at present lie hid in mystery. Naturalists differ in opinion as to the part of the insect which produces the sound."

His chapter on "London Cries" is comically curious, but too local for quotation. We, however, select a few instances from a chapter on "Exclamations:"

"The ear of the musician is constantly awake to every sort of sound, but none excite his attention more than the exclamations of the human voice—a class of sounds never noticed by the composers of a previous age. We can hardly turn over a page of Haydn, Mozart, or Beethoven but we find traces of these passionate tones. In conversation we often hear those expressions which delight us; but the sounds are too evanescent to be caught or readily set down in notes. In our deliberate expressions the tones are more decided, and are easily represented, as in the common salutation, 'How do you do?' 'Pretty well, thank you.'"

In a foot-note our author says these exclamations may be imitated by sliding the finger on the 'cello strings, but those who make a trial of it will find that the salutations and answers of the present day have changed considerably, and very greatly with different localities.

Under the chapter of human cries, our author says: "Children have no difficult in expressing their wants, their pleasures and pains by their cries, long before they know the use or meaning of a word; and it is surprising to see with what energy they will evince the strongest passions. If we attend to these sounds, we shall soon discover what a fruitful source they have been in giving hints to the composer and musician.

Rossini has imitated the sobbing of a child in the pensive duet *Ebbere per mia memoria*, in *Gazza Ladra*.

Now follows this wonderful statement, given on the authority of Madame de Stæl: "Crocodiles imitate the cry of children so perfectly as to allure and entrap their mothers."

"The fugue in the overture of the 'Magic Flute,' is obviously taken from a petulant cry of this kind. It is said of Mozart that he had a peevish wife—a lady hard to please, who frequently broke in upon his studies when in her waspish moods, and it is in one of these humors that he caught from Madame the singular subject of this noted piece. The *snatch* upon the semiquavers is the very essence of irritability." —*Warren Walters, in Musical Visitor.*

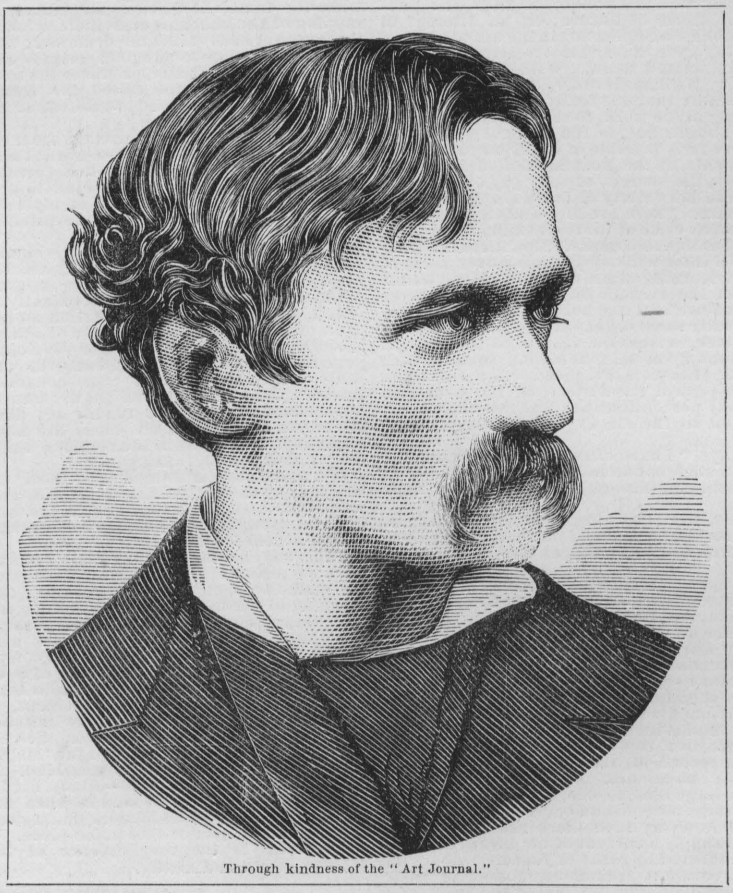
MR. WM. RIECKHOFF, manager of the German troupe which plays at Pope's Theater upon stated evenings each week, is giving the St. Louis public better German representations than they have ever had before. Not only are the artists excellent, but the costumes, scenery, and other accessories are artistic and truthful. The German public evidently appreciate his efforts to please, since they patronize his enterprise very liberally. We would, however, recommend these excellent performances to our American fellow-citizens who are students of the German language. A better, more interesting, and cheaper German language lesson could not be obtained—in fact, does not exist—than an attendance upon these performances.

A Mistake.

The New York papers speak of an explosion which has just occurred at Newburyport in the Liquoid factory as a "Celluloid explosion." This is a mistake, as no celluloid is manufactured anywhere save in the Newark factory of the Celluloid Manufacturing Company. The Celluloid Piano Key Company, of New York, as well as the Newark Celluloid Manufacturing Company, have no connection whatever with the exploded concern.

ARRIGO BOÏTO.

Arrigo Boito, whose opera *Mefistofele*, which had proved a flat failure when first played, in 1868, at La Scala, Milan, and has now made his fame world-wide, is the son of a painter. His father was a Venitian, his mother a Pole, and he was born in Padua, Italy, in 1842. He early evidenced great aptitude for both music and poetry. He entered the Conservatory in Milan in 1853, remaining until September, 1862. The first work which he presented to the public was an allegory entitled "Le Sorelle d'Italia," for orchestra and chorus, which he wrote in collaboration with Franco Faccio, his comrade, the celebrated conductor of La Scala, Milan. They were so liberally rewarded by the Ministry of Public Instruction for their labor that they were enabled to visit the principal capitals of Europe, where they formed the acquaintance of Rossini, Auber, Wagner, and others. Returning to Milan, Boito commenced the composition of "Mefistofele" (both music and libretto) under the title of "Faust," but dropped that name when Gounod's work was published. He succeeded in having "Mefistofele" produced in La Scala July 6, 1868, but the opera proved a failure, and was withdrawn after three nights. For some time afterwards Boito abandoned music and devoted himself to literature. In 1875, however, the director of the *Theatro Communale*, Bologna, prevailed upon him to reproduce Mefistofele there, and this was done on the 5th of October of that year, with the greatest success. It was first produced in London on the sixth of last July, twelve years to a day after its first production in Milan, with a magnificent cast, Nilsson, Trebelli, Campanini, and Nanetti in the principal roles; and its success was quite as marked as had been its original failure. The Strakosch and Hess Troupe were the first to play it in this country, on the 17th of the past month, at the Globe Theatre, oston; about a week later at the Academy of Music, New York, the Mapleson Troupe gave their first representation of it. The critics of these cities are evidently divided among themselves as to the real worth of the opera—some seeming to indorse the original verdict of the Milanese, and others that of the public of Bologna and London. For some he is an awkward follower of Wagner; for others his music is original and striking, but still essentially Italian. We will not attempt to express an opinion upon an opera which we have not yet heard, but we presume that, as usual, the truth will be found at neither extreme of praise or condemnation. The *libretto* is based upon Goethe's well-known poem of Faust, but differs widely in its action from all other operatic *Fausts*. The scenes, which are represented in a prologue, four acts, and an epilogue, are described in the following account, which we abridge from an account prepared by Signor Boito himself:



Through kindness of the "Art Journal."

The starting-point of the poem by Goethe, which I had endeavored to illustrate by my music, is a wager between the Almighty Principle of Good and the Spirit of Evil. As, in the Book of Job, the Almighty permits Satan to strive for the soul of the sage, so, in the German poem, the Creator permits *Mephistophiles* to strive for the soul of *Faust*. The challenge is accompanied by the hymns of the celestial legions, mingled with the echoes of the prayers that rise from earth to heaven. This is the prologue:

The drama commences on an Easter-day. The general joy, the chiming of the bells, the awakening of Spring, the songs and dances of the people, give a character of joyous serenity to this opening scene. *Faust* stands in the midst of these festivities with solemn visage, calm and thoughtful. He is the philosopher in his fullest development—that is to say, a skeptic. It is not only by efforts of mind that he desires to attain truth—he seeks to grasp it through the agency of sensation. He wishes to realize existence in its double aspect—contemplation and action.

Night approaches; the songs of the people die away in the distance; mists begin to shroud the landscape, and he remarks a shadowy, sinister form, which he takes for a specter, despite the assurances of his friend *Wagner* that it is a monk. The monk is *Mephisto*, who approaches *Faust*, and begins to put his plans in action. He follows *Faust* and *Wagner* when they depart; a thick mist hides every object, and the scene changes to the laboratory of *Faust*. There is a change of scene, but not of time. In the distance the strains already heard are continued. *Faust* enters, followed by *Mephisto*. After a few moments of calm and pious contemplation, *Faust* becomes instinctively aware of the vicinity of *Mephisto*, and calls upon him to appear. *Mephisto* steps into the room; his monkish costume disappears, and the "scene of the compact" occurs, *Mephisto* unvails his personality to *Faust*. The Greek philosophers had their familiar demons. *Faust* accepts the proffered help of *Mephisto* at the peril of his own soul, but on one condition—that when *Mephisto* shall give to *Faust* one moment of absolute happiness—when *Faust*, in that supreme moment of perfect contentment of sense and soul, that ecstacy of truth, shall say to the fleeting instant: "Stay, for thou art sublime!" his life will cease, and his soul is to fall into the clutches of *Mephisto*. The latter rather lightly accepts these conditions, in that utter contempt of mankind—as the miserable creatures of God—which is the fatal error that ultimately leads to his defeat and the salvation of *Faust*.

Act 2. The first essential of happiness is love; the first essential of love is youth. Love and youth! these form the atmosphere which surrounds *Faust* in the garden scene. *Faust* sees *Margaret*, thinks he loves her, and desires to possess her. His wishes are accomplished by the aid of *Mephisto*, his faithful *Leporello*, who has gifted him with fresh youth and good looks. All the powers of hell conspire with *Mephisto* to throw into an abyss of despair this little flower of the fields, this ignorant creature, weak and fragile. This is why the prison scene (Act 3) is so touching. *Margaret*, possessed by the new-born passion of love, and hardly conscious of her actions, has administered to her mother a supposed specific, received from *Faust*. The liquor was a deadly poison, furnished by *Mephisto*. *Margaret* unwittingly takes her mother's life, and afterwards, in a moment of delirium, kills her own infant. She is condemned to death. *Faust* wishes to save her. She refuses his aid, and in her dying moments repulses him with horror. Saved by this instinctive sentiment, she ascends to heaven, and *Faust's* first amour has had a terrible ending. Has this amour brought him "absolute happiness?" Ah, no! These love-passages with the simple, ignorant, and fragile German maiden have not intoxicated his thirsting soul with the ideal of which he is in search. He has derived from them an immense grief, a terrible remorse, and he cries out, "Ah, why was I born?" *Mephisto* perceives that he has been on the wrong track; that he has to deal with a mind of an elevated order—a philosopher, a poet, and that ordinary means will not enable him to win the soul of *Faust*. Resorting to supernatural temptations, he transports *Faust* to a world peopled by the splendid phantoms of ancient Greece. Here is a

scene worthy of that Ideal longed for by *Faust*. Let us see if *Helen* of Troy, the most perfect of classic beauties, will be more powerful than *Margaret*. It is here that the second part of the drama commences. We are on the banks of the Peneus; the world of romance has vanished; the classic world lies before us. But all over these charming Hellenic phantoms, these river banks, the moon that sweetly illumines the scene, there appears to be a dreamy vail, and we vaguely feel that we are under the spell of a hallucination. *Helen* appears, lovely as in the days of Troy, and the ecstacy of classic poesy fills the soul of *Faust*, who burns with love for *Helen*, and prostrates himself at her feet. He holds in his arms the embodiment of absolute beauty, the most utterly perfect ideal that Art has imagined; yet he does not utter the fatal phrase for which *Mephisto* is waiting. *Faust* is hardly conscious of his felicity during the night of the classical "Sabbat." His senses were dulled as if by a sleep filled with dreams—by a magical languor. This is explained in the "Epilogue." When *Mephisto*, already discouraged and despairing of success, ironically asks *Faust* why he has not yet pronounced the fatal phrase, having passed through the loves and joys of the Real and of the Ideal, *Faust* replies that the Real (his amour with *Margaret*) was fraught with pain, and that the Ideal (his amour with *Helen* of Troy) was but a dream. And then his soul is filled with elevated thoughts, and utters the noblest aspirations that have ever touched the heart of man. He longs to govern a great people, guided by righteous laws; to realize his dream of happiness shared by all mankind. He sees justice supreme; prosperity gladdens the entire world; virtue fills the human soul. Exalted and illuminated by his waking dreams, he believes that he beholds the accomplishment of the Divine will; it is God that speaks in him. The supreme happiness he had coveted for himself alone, and had failed to attain, becomes his while picturing the happiness of all humankind; and he says to the moment that is fleeting, "Stay! for thou art sublime." In uttering this phrase he falls and dies, while under the influence of the Good, which alone could prompt such an utterance. *Faust* is saved, and *Mephisto* is crushed by the immensity of his defeat and despair.

Making an Impression.

A certain operatic company, traveling through Canada, was called upon to give a concert, and to don, therefore, the habiliments of the *salon* rather than the romantic costumes of the bygone time, when the Count di Luna and Manrico measured swords over the possession of the fair Leonora, never forgetting to tell their hatred and anger in tuneful measure. Now, a dress suit is a hard thing to "patch up" when the intended wearer has not the component parts thereof in his traveling trunk, and is forced to piece out with borrowed feathers, especially if the other bird happens to be of a different model from himself. The baritone managed, by dint of some borrowing, much reefing, and a little letting out, to make himself tolerably presentable. Then came the question of gloves. He had a pair which once were white, but, through rather long usage, had the appearance of having been put in mourning. He had recourse to a piece of chalk, and quickly transformed the hand-coverings into an appearance of something like their pristine whiteness. Thus attired, he marched boldly forth to sing a sentimental ditty about his heart. A demonstrative vocalist was this baritone; and, suiting the action to the word, he brought his right hand across the left lapel of his black dress coat at the proper moment. The impress of the hand with outspread fingers remained there. At the next stanza he repeated the movement with a similar result. The audience became interested, and, as the singer progressed with the tangible reference to his heart, applauded vociferously. Soon the black surface in the region of the gentleman's pericardium presented a spectacle like unto the window of a cabinet at a materializing *seance*. The applause at this remarkable showing of hands knew no bounds; and the singer bowed and smiled his way off the stage, feeling that he had never made so much of an impression in his life. That's what the audience thought; but, somehow or other, the vocalist forgot to answer the inevitable encore.—*Musical Herald*.

A BUILDER'S TESTIMONY.—Chas. S. Strickland, Esq., of 9 Boylston Place, Boston, Mass., after relating his surprising recovery from rheumatism by St. Jacobs Oil, says: I can not find words to convey my praise and gratitude to the discoverer of this liniment.—*Grand Rapids Times*.

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Musical.

Never is a nation finished while it wants the grace of art;
Use must borrow robes from beauty, life must rise above the mart.

Music in St. Louis.

If we had ever believed in ghosts, the performance of *La Fille du Tambour-Major* at the Grand Opera House by the Leavitt English Opera Burlesque Troupe would have cured us of the superstition; for surely, if the dead could return, the injured spirit of Offenbach would have appeared upon the scene and upbraided the murderers of one of the last children of his fertile brain. To begin with, the libretto had been improved (?) out of all recognition, entire scenes full of point omitted, the piquancy of the dialogue destroyed by a translation whose heaviness was not redeemed by adherence to the original. The sparkles of wit of the French libretto were either left out altogether or replaced by some coarse joke, stupid pun, or vulgar allusion. The orchestral parts had evidently been prepared for a piano score by some bungler; and, finally, the company was execrable—those who could sing at all could not act, and those who could act at all could not sing; and, for a change, some could neither act nor sing. Offenbach has much trash to answer for, but he is not responsible for the horrible mess which the Leavitt Opera Company make of his "Drum-Major's Daughter."

The season of one week of grand opera in English, given in our city during the first week of the new year by the Strakosch & Hess Company, proved a success both artistically and financially, especially financially. Of Marie Roze and Ostava Torriani, the *prime donne*, it is needless to speak in detail, for in their respective roles they were pronounced excellent by all who heard them. Upon the whole, the troupe is inferior to that which Strakosch had last year, although his chorus was in execution, but especially in looks, superior to that which he had last year. A detailed criticism of the performances would probably interest our readers but little, and we omit it to make room for more important matters. The only novelty presented was Boito's *Mefistofele*, of which we do not wish to speak critically after one hearing. We shall soon hear the Mapleson troupe in the same opera, when it will be time to express an opinion concerning this new candidate for the suffrages of the friends of opera.

The second *soiree musicale* given at the warerooms of Story & Camp was in all respects a success. The programme, which was as follows, was throughout well rendered:

1. Baritone Solo—Les Rameaux, - - - - *J. Faure.*
   MR. OSCAR BOLLMAN.
2. { *a.* Capriccio Brilliante, Op. 22, - - - *Mendelssohn.*
   { *b.* Fugue—D major, - - - - - - *Guilmant.*
   (Transcribed by Mme. Rivé-King.)
   ALFRED H. PEASE.
3. Soprano Solo—"See, 'Tis the Hour," - *from Lucia.*
   MISS LIBBIE Y. ALLEN.
4. Violin, piano, and 'cello—Andante and Finale, *Mendelssohn.*
   MISS LINA ANTON, MESSRS. ANTON AND MAYER.
5. Concerto, F Minor, - - - - - - - - *Chopin.*
   Larghetto. Allegro Vivace, orchestral accompaniment on Estey organ, by Mr. Charles Kunkel.
   ALFRED H. PEASE.
6. Alto Solo—"One Morning, Oh, so Early," - *Gatty.*
   MRS. GEORGE WATSON.
7. { *a.* Danse Macabre, - - - - *Saint Saens—Liszt*
   { *b.* Polonaise No. 2, E Major, - - - - - *Liszt.*
   ALFRED H. PEASE.

Mr. Pease, the distinguished pianist, was of course the "bright, particular star" of the evening, and was loudly applauded at the close of each of his selections. He made such an effect with the Guilmant fugue in D major, arranged by Mme. Rivé-King, that he was compelled to respond to the enthusiastic *encore* demanded by the audience. The fine qualities of the Haines piano, used by Mr. Pease, were commented upon by many of the listeners. Mr. Nathan Ford, the manager of the St. Louis house of Story & Camp, in establishing these recitals has had a brilliant idea, both artistically and commercially, and one which can not fail to tell upon the trade of this well-known house. Excellent as have been the first two recitals, Mr. Ford promises still better things in the future.

The inauguration of the *Liederkranz* Hall took place on the 22d of December. The exercises consisted of a fine musical programme, and the speech of the President of the "*Liederkranz* Building Association," Judge Gottschalk, in delivering the keys of the building to the President of the "*Liederkranz* Singing Society," and the response of Mr. Sennewald, President of the latter organization, and were enjoyable throughout. The hall will seat about eight hundred persons, and is acoustically one of the best in the country. Traveling concert troupes would do well to examine it before engaging any other. The new building is a fine structure and cost about fifty thousand dollars.

The first soiree of the season by the pupils of the Beethoven Conservatory took place at Association Hall, December 22d, before a large audience. The programme embraced selections from Von Weber, Sponholtz, Dupont, Raff, Osgood, St. Lubin, Mollenhauer, Rivé-King, Hauptmann, and Romberg.

The violin and piano playing, and the children's symphony were especially entertaining; also the mezzo-soprano solo by Miss Fannie Griffith.

There is a rumor that J. L. Peters is about to open a new music house in St. Louis, larger in its proportions than any yet existing here. This is good news to St. Louis and the West and we hope to see the rumor become a fact.

BOOK REVIEWS.

MUSIC MADE EASY. The Rudiments of Music Explained in a Concise and Novel Manner. By Robert Challoner; pp. 76. Cincinnati: Geo. D. Newhall & Co.

This is really a meritorious little work, and one which we can heartily commend to the attention of teachers in want of a small text-book or music-primer for their pupils.

HISTORY OF THE SCIENCE AND ART OF MUSIC. By Robert Challoner; pp. 305. Cincinnati: Geo. D. Newhall & Co.

In this work the author has gathered a large amount of information upon musical topics not easily accessible to the average student, or even teacher, of music. The arrangement of the book in the form of questions and answers will doubtless meet the approval of many practical teachers, but the fact can not be concealed that it detracts from its interest for purposes of continuous reading. We miss a full index, which would enhance the value of the work as a book of reference. The proof-reader has sometimes nodded, if not slept, and the author himself has fallen into some errors, such as calling Berlioz, the dead Frenchman, a German composer of the present time, treating *opera comique* and *opera bouffe* as synonymous terms, etc. These oversights, however, were to be expected in a first edition of a work which treats of so many subjects, and it is a matter of congratulation to the author that they are all on minor matters. The work in some parts bears a striking resemblance to Dr. Ritter's "History of Music," whether as the result of accident or design we can not say.

COUNTRY LOVE AND CITY LIFE, AND OTHER POEMS. By Charles Henry St. John; pp. 200. Boston: A. Williams & Co.

This neat little volume is readable throughout, and contains some poems of real excellence. "Sir Norman of the Vale" is probably the best of the longer poems, and would not dishonor many a more famous pen.

Among Our Exchanges.

Other musical papers rise and fall, but the *American Art Journal* goes on the even tenor of its way and remains one of the best.

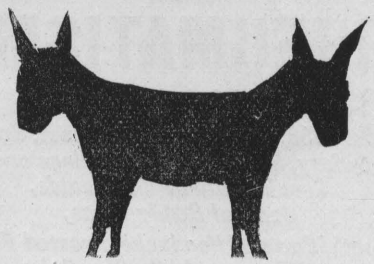
The Score, under the direction of L. C. Elson, is a very interesting journal, notwithstanding the atrocious character of some of the editor's jokes.

Le Canada Musical, which used to abuse Gustave Satter on every possible occasion, recently spoke of him in terms of high laudation—but then he played on different pianos each time, and that's the idea some people have of musical journalism!

The Sunnyside Press, of Tarrytown, New York, is one of the best edited local papers that comes to our office; its articles on musical matters are usually excellently written.

The Voice, of Albany, should be read by all those who suffer from impediments of speech, such as stuttering, etc.

The anonymous editor of *The Musical People* wants to know what we mean by a double-ended editor. That's right; when you don't understand a thing, ask for an explanation! We have, "regardless of expense," procured from the famous medium, Jack-knife, an accurate mental shadow of the animal in question, which we append. For an accurate physical representation thereof, we refer *The Musical People Chap* to his looking-glass.



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MAJOR AND MINOR.

THE bust of Offenbach, at the *Theatre des Varietes*, Paris, has been recently unveiled.

ANTON RUBINSTEIN has composed a new orchestral symphony, which he has entitled "Russia."

FRANZ LISZT has accepted the position of superintendent of the piano-forte classes at the Musik-Akademie of Pesth.

THE first number of a new musical and theatrical journal, *Ugeskrift for Theater og Musik*, appeared at Copenhagen on the 17th ult.

A NEW science and art review has been published in Barcelona. It is called *Paladion*, and written in Spanish, Italian, and French.

VERDI'S statue is to be inaugurated at the Scala, Milan, in April. A special performance of "Ernani" will be given on the occasion.

SALVINO SALVINI, the celebrated Italian sculptor, has almost completed his statue of Guido d'Arezzo, intended for the composer's native place.

A TRAINING school for chorus singers, under Herr Faistenberger, has been established in connection with the Imperial Opera House, Vienna.

IT is said that Signor Sangermano has finished a new opera, libretto by Arrigo Boito, the composer of "Mefistofele." The title has not yet been made public.

BERLIOZ'S "Benvenuto Cellini," which Dr. von Bulow added to the repertoire of the Hanover Opera, is to be performed repeatedly during the coming season.

JENNY LIND'S first night in New York netted $20,000; Rachel's, $5,000; Gerster's, $7,200; Christine Nilsson's, $9,300; and Sara Bernhardt's only a little more than $8,000.

SCHUBERT was the most bashful of the great composers. He played no instrument particularly well. Although he accompanied his own songs on the piano most beautifully, he never acquired much technical skill on the instrument.

AT the Paris Conservatory there presented themselves for examination for admission into the violin school eighty-one aspirants. And the vacant posts are only twenty, of which ten are for the higher class and ten in the lower class.

THE Cincinnati *Enquirer* suggests, upon the strength of Emma Abbott's success with "Nearer, my God, to Thee," in "Faust," that John McCullough could make an immense thing by introducing "Lardy Dah" in the last act of the "Gladiator."

THE Emperor Wilhelm has conferred the Order of the Crown on Pohl, musical critic and editor of the *Bade-Blatt*, Baden. The editor of the *Musical People* has had the order of *the Steeds of Balaam* conferred upon him by the sovereigns of the United States.

GERMAN journals say that the manager of the Hotel Central, Berlin, has offered 10,000 marks to Gounod to direct two concerts, composed of his music. Gounod has refused, having dedicated himself exclusively to the rehearsals of his "Tribut de Zamora," that will be placed on the stage this winter at the Paris Opera.

SCHUMANN was a far-seeing musical critic. He was the first to recognize the genius of Chopin; when the world ridiculed Wagner, he defended him; and when Berlioz felt the pangs of disappointment and despair, it was Robert Schumann that encouraged him, and prophesied that within fifty years the world would be as ready to worship the unhappy composer as it was then to condemn him.

THE central committee of the North American *Sængerbund* has decided to place the direction of the great festival to be held in Chicago next June in the hands of Hans Balatka. There is every prospect that this festival will be the greatest gathering of singing societies ever seen in this country. Already societies in St. Louis, Louisville, New Orleans, and other cities have written for scores, stating their intentions to attend.

MUCH has been said concerning the friendship which existed between Rossini and Carafa. It is said that when Rossini, then young, was in fashion in Italy, Carafa could not resist exclaiming the day after the first representation of an opera of his friend: "What a fortune this Rossini has! He knows but little, yet always obtains a great success!" Rossini, on his side, the day after the first representation of an opera by his friend, said: "What a misfortune! Carafa has great talent, but makes always a *fiasco*."

THE city of Paris having for the second time awarded a prize for the best musical competition, the jury instituted for the *concours* received eighteen scores for examination. The first prize, to be given to the composer who would receive eleven votes out of the twenty, was awarded to M. Duvernay for his composition of the "Tempest" (words after Shakspeare). Honorable mention was given to the "Argonauts," words and music by Miss Holmes (of Irish descent), who had received nine votes, and, although she therefore could not be awarded the first prize, the honorable mention was decided upon by seventeen out of the twenty *votants*.

RICHARD WAGNER recently brought suit at Würzburg to recover possession of a manuscript of an early work, an incomplete opera, entitled "Die Hochzeit." With the unthinking generosity of youth, Herr Wagner presented this work—it was written as early as 1834—to a musical society at Würzburg. The society broke up, as such societies will, and was found on its dissolution to be owing money to its secretary, in partial payment of which it handed over to him the as yet unrecognized treasure. The secretary, thoughtless of the future and its music, sold the manuscript for eight gulden to a musical bookseller. His son and successor, a certain Herr Röser, has lately advertised the manuscript for sale, but no more than 150 marks was offered for it. This was, apparently, too much for Herr Wagner. That he should have been sold for $3.50 in his youth was bad enough, but to be held up to auction at the zenith of his fame, and to have bids of $37.50 made for him—this was an indignity which even his artistic enemies will admit to be intolerable. It is hard to conceive what legal claim Herr Wagner's counsel can have set up, and it is certain that he lost his case and had to pay the very considerable costs of the action.

DEUCED queer how men differ about different things. When a man hooks a lot of fish he will brag of it for three days, and when he hooks a lot of apples he hasn't a word to say about it.

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PART II.

HARMONY.

The Scale in its Relation to Harmony.

§ 21. The scale, with its seven successive tones, may be regarded as the emblem of Melody, but it holds also important relations to Harmony, in other words, to combinations of tones, or chords. Some tones of the scale are more important than others, and chords built upon these, derive from them their superior importance. The first tone of any scale is called the Tonic. It is the beginning and foundation of the scale, and therefore its most important tone. The chord built upon it, called the chord of the Tonic, is consequently the most important of all others.

Forming Chords.

§ 22. All chords are formed, originally, by placing thirds upon each other. In this manner we may form a chord upon any of the seven tones of the diatonic scale, or its five intermediate tones, just as we can take any tone as the starting point to form a scale.

Ex. 53.

Three-toned Chords.

§ 23. Any chord, thus formed of 2 thirds placed upon each other, is a three-toned chord. Such chords are also called Triads, meaning 'three-toned.' Triads are consonant (harmonious, concordant), because they consist entirely of Concords, namely 2 thirds and a fifth.

Ex. 54.

NOTE.—In Examples with *light* bar lines, the successive measures are musically connected. Measures divided by a *heavy* bar line, are entities—not connected with other measures.

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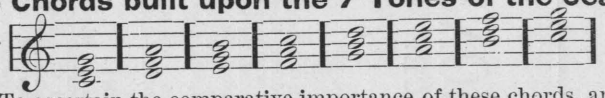
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The Chords built upon the 7 Tones of the Scale.

Ex. 55.

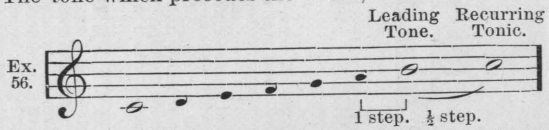


§ 24. To ascertain the comparative importance of these chords, and bring them in musical relationship with each other, we must examine the most important tones of the scale, both in a *melodial* and *harmonial** sense.

Tonic, Leading Tone.

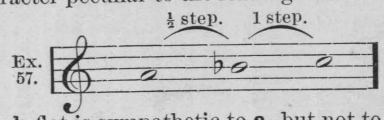
§ 25. The tone which precedes the Tonic, is called the Leading Tone.

Ex. 56.



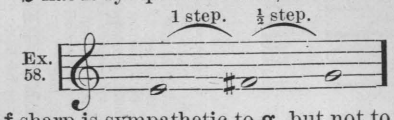
Between the Leading Tone and Tonic there is a distance (interval) of half a step (semi-tone), but between the Leading Tone and that which precedes it, namely **a**, there is a distance of a whole step. The consequence is that the tone **b** (the leading tone) inclines, in preference, to the tone nearest to it, the Tonic. The leading tone may thus be spoken of as being *sympathetic* to the most important tone of the scale, the Tonic. Hence it is called the Leading tone. The French call it the "sensitive note." All the twelve scales (they being alike) thus end with the sympathetic Leading Tone (½ step), and this is the distinguishing feature of our present scale and the entire modern system of music. We may add that all semi-tones, or half steps, are in a measure leading tones. A chromatic scale, consequently, consists of nothing but Leading Tones, leading onward in the same unbroken succession. But here the *contrast* to the whole step is wanting, and the ear loses the appreciation of the character peculiar to the leading tone.

Ex. 57.



b flat is sympathetic to **a**, but not to **c**.

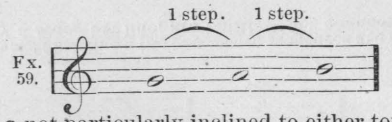
Ex. 58.



f sharp is sympathetic to **g**, but not to **e**.

* The author has taken the liberty of introducing the words *melodial* and *harmonial*, as no others seemed sufficiently distinctive for his purpose. "Harmonic" is understood to refer to harmonic tones or "Harmonics."

Fx. 59.

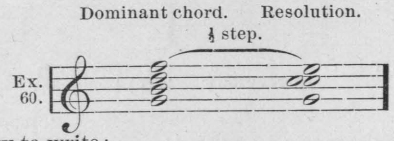


a not particularly inclined to either tone.

The Leading Tone ascends.

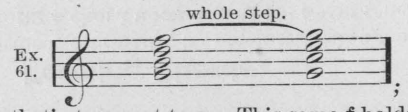
§ 26. From these considerations we deduce the important *special* law, that the leading tone proper (that preceding the Tonic by half a step) *ascends*, in preference; and the *general* law, that certain tones in a melody, or in a progression of chords, should proceed according to their sympathetic inclinations. Thus the **f**, in the progression of the following two chords, must descend:

Ex. 60.



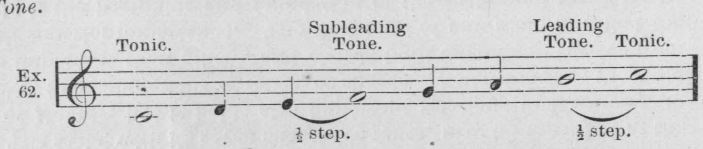
It would be faulty to write:

Ex. 61.



for the **f** is sympathetic to **e**, not to **g**. This same **f** holds a similar melodial relation in the diatonic scale, and we will therefore call it the *Subleading Tone*.

Ex. 62.



The subleading tone, then, is sympathetic to the tone below it.

Rules concerning the two Leading Tones.

§ 27. We may now establish two rules, for use hereafter:

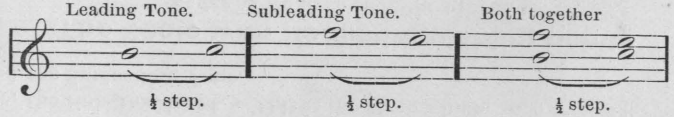
1. The Leading Tone *ascends*, in preference.
2. The Subleading Tone *descends*, in preference.

We have thus examined the Leading tones of the scale in a melodial sense. We shall presently show what influence they exert in a harmonial sense.

The Chord next in importance to that of the Tonic.

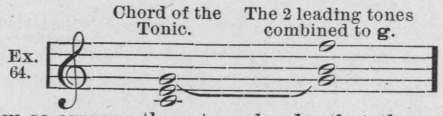
§ 28. We may naturally surmise that the Chord next in importance to that of the Tonic must be one which will hold the closest relationship to the latter. The sympathies of Leading and Subleading Tone suggest the direction in which we shall have to seek this chord.

Ex. 63.



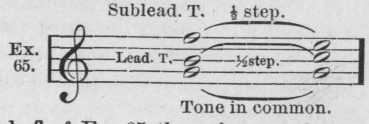
The sympathies of the two leading tones thus result in an important part of the chord of the Tonic, and we conclude at once that the chord which contains both leading tones must be the one nearest related to the chord of the Tonic. It takes but little ingenuity to discover that the **g**, which added to **c e** completes the chord of the Tonic, may also be combined to the leading tones:

Ex. 64.



We will now so arrange these two chords, that the sympathetic inclinations of the two leading tones will be made conspicuous, while the tone which the two chords have in common, will be placed on a level.

Ex. 65.



In the chord **g b f** of Ex. 65 there is room for another third between **b** and **f**, which we accordingly supplement, thus: **g, b, *d*, f.**

Ex. 66.

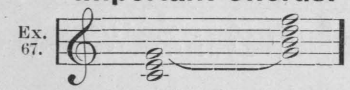


Evidently these two chords are related by the closest bonds imaginable: the chord at A is drawn to that at B by a magnet, as it were, through the agency of the two leading tones, while both have an important tone, the fifth (**g**), in common. Thus we have indeed found the chord next in importance to the chord of the Tonic, namely, the chord of the *Dominant Seventh*.

+ NOTE.—The chord of the Tonic, at B, appears in its second inversion, that position being the natural result of the resolution of the dissonant 4-toned chord at A. The **c** in the chord of the Tonic is doubled, so as to supply the four parts given in the chord of the Dominant Seventh at A. These four parts move in the following manner: **g** continues as **g**; **b**, the leading tone, ascends to **c**; **d** descends to **c**, and the seventh **f** (subleading tone) descends to **e**.

The Fifth, the pivot and central point of the two most important Chords.

Ex. 67.



§ 29. Ex. 67 shows that the perfect 5th (**g** in this key), which forms with the Tonic **c** the extremities of the most important chord, furnishes at the same time the foundation for the chord next in importance. For this reason the fifth tone of the scale is its dominating, pivotal or governing degree, or, briefly, the Dominant.

Harmonial Influence of the two leading Tones of the Scale.

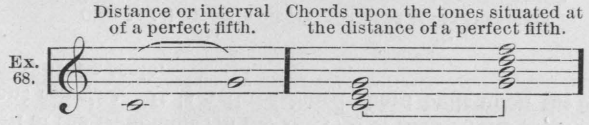
§ 30. The harmonial influence of the two leading tones of the scale may be defined as follows: They contribute to establish a close relationship between the two most important chords.

Relationship in the Fifth.

§ 31. The relationship between the chords of the Tonic and Dominant Seventh teaches us several important things:

1. That chords formed upon tones which are situated at intervals of perfect fifths, are related to each other:

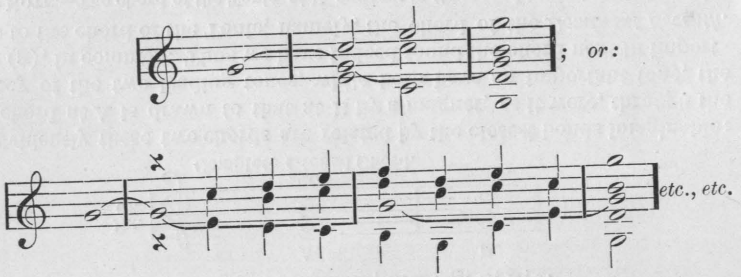
Ex. 68.



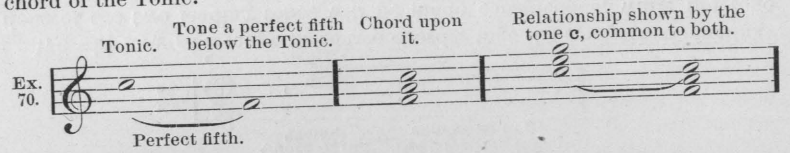
2. That such related chords have one tone in common.
3. That chords are related, *because* they have tones in common.
4. That the Fifth plays a very important part in the relationship of chords, forming a pivotal, central point, around which two chords, as it were, revolve.

Ex. 69.





Chords that are situated at the distance of a perfect fifth from each other, are spoken of, in technical language, as *related in the fifth*. The relationship in the fifth which we have shown to exist between the two chords under consideration, suggests the following *general* law: All chords situated at the distance of a perfect fifth, are related and have a tone in common. Thus the chord situated a perfect fifth *below* the Tonic, is likewise related to the chord of the Tonic.

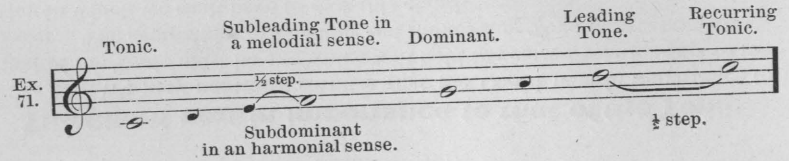


The Chord of the Sub-Dominant.

§ 32. The chord in Ex. 70 is called the Chord of the Sub-Dominant, in distinction from that of the Dominant (called Super-Dominant when compared to the Sub-Dominant), and that tone of the scale (in this case **f**) upon which the chord of the Sub-Dominant is formed, is called, in an *harmonial* sense, the Sub-Dominant. This is the same which, in a *melodial* sense, is called the Subleading Tone.

The Scale with its distinguishing points

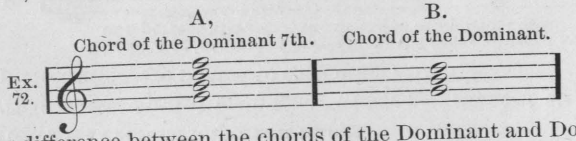
as far as we have examined them.



§ 33. For the present we shall principally treat of the chords of the Tonic and Dominant, reserving for future study the chords of the Subdominant and other chords.

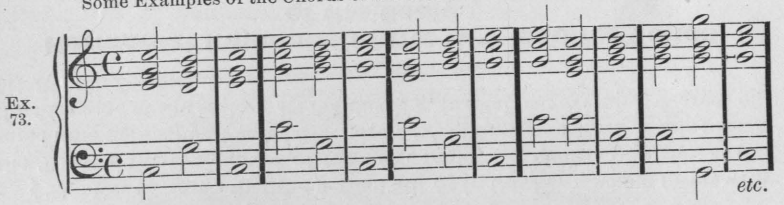
The plain Chord of the Dominant.

§ 34. We have said something of the nature of the chord of the Dominant 7th, and its close relationship to the chord of the Tonic; of their *melodial* relationship through the agency of the leading tones, and of their *harmonial* relationship through the tone they have in common. When we omit from the chord of the Dominant 7th the Interval of the 7th, the plain chord of the Dominant remains. It is a three-toned chord built upon the 5th tone, or Dominant, of the scale.

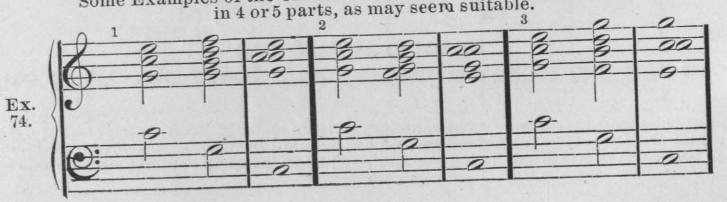


The only difference between the chords of the Dominant and Dominant 7th, in their relationship to that of the Tonic, is, that the chord of the Dominant 7th has an additional bond of sympathy in the subleading tone (**f**, the seventh of the chord), which resolves itself into one of the tones of the chord of the Tonic, namely its third (**e** in this case). The plain chord of the Dominant is more austere, that of the Dominant 7th more sympathetic.

Some Examples of the Chords of the Tonic and Dominant, in 4 parts.



Some Examples of the Chords of the Tonic and Dominant Seventh, in 4 or 5 parts, as may seem suitable.



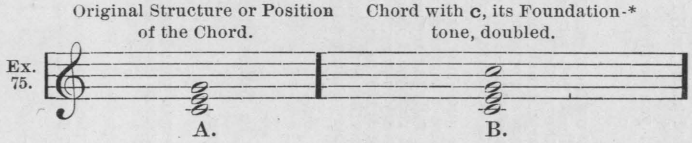


We propose to give, in the next following pages, a full explanation of the chords of the Tonic, Dominant and Dominant 7th, that the student may learn to handle them with skill. A secure and intelligent foundation will thus be laid to the further study of Harmony.

NOTE.—In the examples given to illustrate some particular point, there are many things which must be reserved for future consideration, such as, for instance, the exceptional descending of the leading toue in Ex. 74, 4 & 5. All such points will be fully explained in their proper place.

Doubled Tones.

§ 35. Chords may be enriched by increasing the number of their parts through the repetition of any or all of their constituent tones. This is called, in technical language, 'doubling tones.' When this is done, the arrangement of 'third upon third', observed in the original structure of the chord, ceases:



The same Chord under different appearances.

§ 36. The following chords, and many more that might be formed in a similar way, are the same in substance, because they all rest upon the same foundation tone, **c**.



* In speaking of the *foundation tone* of a chord, we mean, throughout the Book of Harmony, that tone upon which the chord is originally formed. The upper interval, at Ex. 75, B, is a fourth, the natural result of the odd number of tones (7) in the scale. The two chords at A and B are otherwise the same, both resting upon the foundation tone **c**. It is important that the reader should not be misled to think that there is any vital difference in the chords at A and B, because their appearance differs.



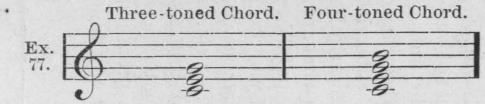
The reader will observe that all these chords contain the three tones **c e g**. To enrich the original chord, one, two or all three of its tones have been doubled, thus obtaining what is often called "different colorings" of the same chord. Other particular colorings may be obtained, in a different field, by having the chord sung by three or more voices, or having it played upon the piano, or an entire orchestra.

Different Intervals resulting from the Doubling of Tones.

§ 37. When three-toned chords are enriched by the doubling of their tones, two different intervals, not originally in the chord, may result, thus apparently removing the primary arrangement of 'third upon third'. But this primary arrangement is nevertheless ever present in *essence*, though not in appearance. The resultant intervals comprise fourths and sixths, that is, the inversions of the original third and fifth, or else octaves, tenths, twelfths etc., as shown in Ex. 76.

Four-toned Chords.

§ 38. In placing two thirds upon each other, we obtained three-toned chords, adding another third upon these two, we obtain four-toned chords.



Four-toned chords, like three-toned chords, may be formed upon any tone:



Such chords are called chords of the seventh, because they are, in their original position, encompassed by the interval of a seventh.

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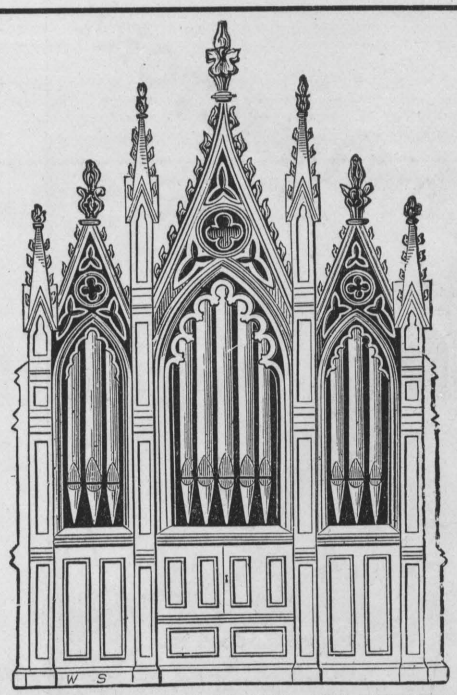
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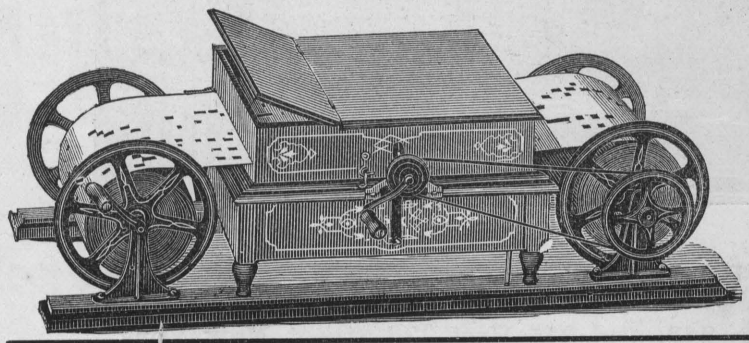
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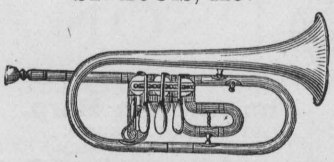
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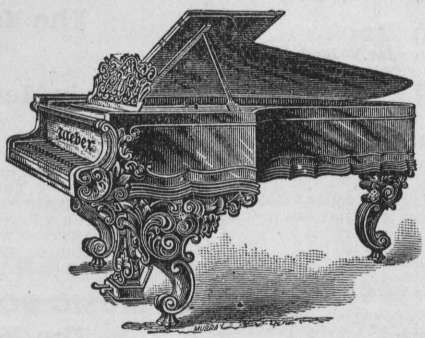
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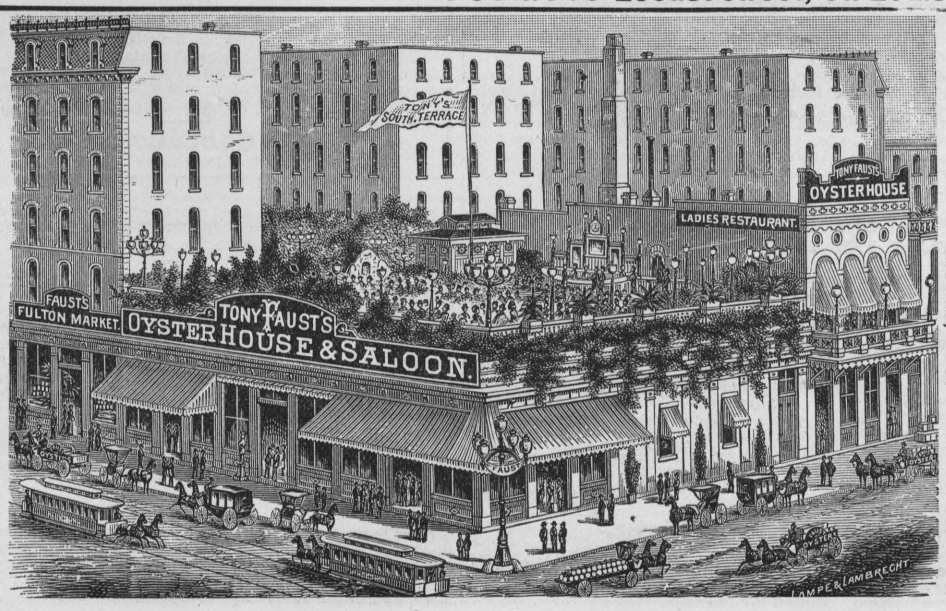
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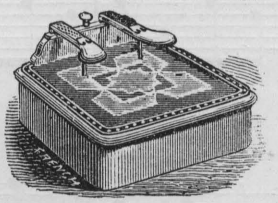
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The Jolly Blacksmiths.

Caprice Caracteristique.

Composed by **JEAN PAUL.**

This piece is also published as a Duet



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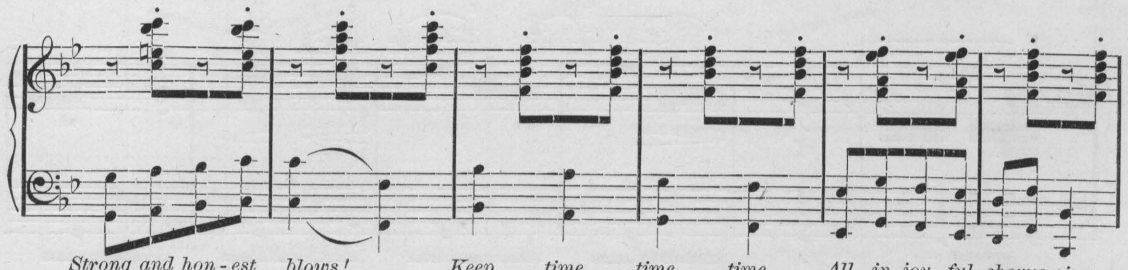
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E
F
cres.
sf
sf
p
cres.
mf
cres.
mf

The text added here *at lib.* may be sung with great effect.

G













Repeat from the beginning to :8:, then Finale.

Lesson to "The Jolly Blacksmiths."

BY CHARLES KUNKEL.

This happy composition of Jean Paul is, in the strictest sense of the word, a "*genre*" picture. It represents an evening's scene of a busy blacksmith-shop, the hands at work, the jolly voices of the brawny smiths singing a grand chorus, while the anvils accompany their joyous song, etc.

A. Be careful to observe that the second *C* struck with the thumb is tied; the thumb must remain on the key until the value of the dotted quarter, the *C* following, has expired.

B. This whole part must be given somewhat *staccato* in order to bring out the true ringing effects of the anvils. To accomplish this easily play loosely from the wrist.

C. Play this phrase *legato*, as indicated by the slur; accent well the first notes of the phrase. When the last notes have been struck the fingers must leave the keys as if they had been propelled by a spring—however, not in a jerky manner.

D. Connect well the notes, as indicated by the slur. Accent strongly the first note, and give the notes following as explained at *C*.

E. This part must be played very lightly; observe the phrasing.

F. Where two fingers are indicated above a note, the performer may use whichever he finds best adapted to his hand.

G. This part must be given with great vigor. Strike all the octaves and chords from the wrist. The words may be sung at pleasure of the performer. It is, however, not essential that they should be; the author merely added them to convey to the performer a clearer meaning of the music.

H. This part is taken from Verdi's anvil chorus, appearing in his opera *Il Trovatore.*

I. The author has here given two basses; it is optional to play either. The lower is a little the most difficult for a small hand; when well played it produces, however, the best anvil effects.

K. From here the piece is repeated from the beginning until the sign 𝄋, page two; then the finale is added to close the piece.

NOTE.—This composition has also been arranged as a duet by the author. Thus arranged, it makes one of the most effective duets ever published, and is especially adapted for concert and school exhibitions.

Lesson to "When Through Life."

BY A. J. GOODRICH.

This song is properly a soprano solo. It is here so given that it may be sung as a duet as well, and is unusually effective when rendered either way.

The words of this song should be pronounced distinctly, without making them so broad as to destroy the musical effect. Some singers pronounce the words so harshly that all of the tones have a sharp, nasal effect, which, from a musical standpoint, is very unsatisfactory and unpleasant.

The sound of *i* (as in *high*), *y* (as in *by*), *e* (as in *slender*), and *a* (as in *hat* or *sat*); all these sounds are unmusical, because the mouth can not retain its vocal position while giving utterance to them. I have purposely mentioned these vowels as among the objectionable sounds in speech because they are oftentimes supposed to be quite musical. Now, let us return to the above vowels and ascertain the remedy for their unmusical effect. If the sound *i* occurs against a sustained tone, it must be temporarily softened or disguised until the value of the note or notes has expired, when the *i* should receive its proper pronunciation, thus: H(a)——igh. Do not make the transition from *ah* to *i* so sudden that the disguise will be detected, but change the sound slightly before leaving it, so that the *i* will be distinctly recognized by those who listen. Between the *e* (as in *then*) and the Italian sound of *a* (as in *far*) there is not so much resemblance, and the *e* must be more cautiously disguised. In such cases it is better to endeavor to retain an open vowel sound for the sake of tone than to merely strive to vocalize upon *ah*. The ideal vocal sound is *ah*, because, as all orthoepists agree, "it is the most open vowel sound; in its pronunciation the mouth and throat are opened widely, and the tongue is left in its natural position of rest." Therefore, in the majority of cases, this position should be maintained as nearly as possible, *i. e.*, on all sustained tones endeavor to vocalize upon a vowel more or less akin to *a* (as in *far*). This of course presupposes that the sound to be sung is of an unmusical character. I give below the vowel sounds best adapted to vocalize: *a* (as in *far*), *a* (as in *fall*), *o* (long sound), *o* (as in *dove*), *u* (long sound), *u* (as in *full*), and lastly the occasional sound of *a* (as in *air*). Some of the diphthongal sounds or vowel combinations are quite musical to sing. For example, *oi* or *oy* (as in *oil* or *toy*); also, *ou* or *ow* (as in *out* and *owl*). Sometimes it is advisable to give the vowel *a* somewhat of a palatal sound, as the open sound of *a* (as in *far*) oftentimes opens the mouth too widely for certain effects. Endeavor to obtain a medium between the two extremes of pronunciation in such words as *pass* (short *a*) and *pass* (*a* as in *far*); the former is too flat and guttural, while the latter is too open and broad. Therefore the medium would be *pass* (*a* as in *last*)—a slight softening of the harsh sound of *a* (short sound). Be it understood that no syllable is to be altered which contains any of the vowel sounds or diphthongs above enumerated. Every vocalist who aims at correct singing should study this subject, a mere hint as to the possibilities of the subject being here given. For further information see "Key to Pronunciation and Principles of Pronunciation," in Webster's or Worcester's dictionaries.

A. Begin the song softly, in moderate waltz movement. The first six words do not require any special accent. In the next sentence it would be well to accent each word, except the pronoun *that.*

B. Sing the first six measures from here through to one breath and without interruption. The first syllable of the word *childhood* may be sung to a quarter note. Make a pause at the last note of the strain, above the word *ear*, as this is a musical as well as a poetical termination.

C. When sung as a duet, the first two notes should be struck *forzando* exactly together. Do not repronounce the words or syllables when there are two or three notes to each word. Accent the first note, and press the tones together as much as possible in such cases. In the fourth measure from *C* hold the quarter notes a trifle longer than the value of the notes indicate, as such instances are apt to sound unfinished if left shortly.

D. Make a strong contrast between this phrase, marked *p*, and the preceding one, marked *f*. In this style of two-part singing endeavor to have the voices evenly balanced, as the good effect depends principally upon the harmony of the two voices.

E. A slight *rallentando* may be made from here to the end of the strain; do not pause, however, but have the ritard as gradual as may be.

F. The movement from here is to be taken a little faster. In vocalizing the rapid notes the soprano should endeavor to keep the mouth in a favorable vocal position, even though the words may not be pronounced as distinctly as at first recommended. One reason in justification of this is that the same words have previously been heard; another reason is this: that while the first voice is vocalizing, the second may declaim her part (*quasi-parlando*), thus producing a strong contrast, and insuring the proper enunciation of each word and syllable; in this case the second voice should pronounce each word very distinctly. This, however, is only advisable where the voices have notes of different value.

G. Make this passage a little stronger than the first time The second voice has in the fifth measure after *G* the option to sing either of the notes indicated; take the one easiest to sing.

H. Sing this strain *cantabile*, as smoothly as may be, and in very moderate movement. Many of the words require a temporary alteration in their pronunciation; see first part of this lesson. Especial care must be taken not to repronounce such words as *sighs* and *along*. The rapid notes sung to "oriental" should be executed distinctly, without regard to *cantabile.*

I. The word *happier* should be connected without the aid of *parlamento.* Omit the first p from the word, and sing it as if spelled h-a-p-i-e-r.

J. The contralto part from here is to be sung in the same manner as the previous strain. Dwell well upon the note *C* above the word *gone.*

K. Sing the remaining four bars from here a trifle more slowly.

L. This is to be sung with more warmth of expression by both voices, which must strike the notes simultaneously. Dwell about the value of two full measures upon the notes containing a *fermata*, diminish slightly, and leave the tones exactly together. The effect of the voices crossing each other in the last brace will be enhanced by singing strictly *legato* and with equal tones.

M. The music here is quite the same as the first strain, but the words are entirely different, and must be sung accordingly. Observe especially the punctuation marks in the contralto solo. To do this well it will be necessary to shorten the value of the first note somewhat. Separate the notes at each punctuation mark. During the soprano solo considerable accent is to be employed, especially upon such words as *why, feeling, ever*, and *thou.* In the last brace of the eighth page make a slight pause upon *soothe*, and separate it from what follows. Notice the *forte* and *piano* marks in this strain.

N. The first four measures are here marked in the slurred *staccato* style. This is the third species of *staccato*, and the tones are to be only slightly disconnected, each one being left gently and reluctantly. Sing the four measures without taking breath between *N* and *O*. From *O* the time is to be taken faster and faster.

P. This sentence is to be sung fast and to one breath, without holding the time back.

Q. Come in promptly with the attack here, and also in the fourth bar beyond. Do not pause upon the last note before the cadence, but sing it *a tempo.* The first voice may end upon the high *C.*

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Tempo di Valse.



A *Second Voice.*



B *First Voice.*





[Times Prining Hou e Music Dpt., St. Louis.]
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First Voice.
C
f
D
p
Oh, how wel - - come breathes the strain! Wak' - - ning
Ach, wie lieb - - lich uns das klingt! Weck - - end
Second Voice.
p
f
D
p
Ped.
Ped.
Ped.
thoughts that long have slept; Kind - - ling for - - mer
Froh - - sinn — lang ver - neint — Ju - - gend - lä - - cheln
f
f
f
Ped.
E
smiles a - gain, In fad - - - ed eyes that long have wept.
gleich - sam zwingt In's trü - - be Aug', das viel ge - weint.
E
8
dolce.
Ped.
Ped.


F Brilliant.
Oh, how wel - - come breathes the strain! Wak' - - ning
Ach, wie lieb - - lich uns das klingt! Weck - - end
cres.
Ped.
thoughts that long have slept, Kind - - ling for - - mer
Froh - - sinn, lang ver - neint, G Ju - - - gend - lä - - cheln
cres.
smiles a - gain In fad - - ed eyes that long have wept.
gleich - - sam zwingt In's trü - - - be Aug', das viel ge - weint.
p


Brilliant.
ff
ff
f
p
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.


First Voice. dolce.
2. Like the gale that sighs a - long
2. Wie der Wind in sei - nem Gang
H
p


Beds of O - - ri - ent - - al flowers, Is the grate - - ful
Blu - - men - bee - - te auch durch - fährt, Ist der lieb - - li-


I
breath of song, That once was heard in hap - - pier hours;
che Ge - sang, Wie nur die Ju - - gend ihn ge - währt.

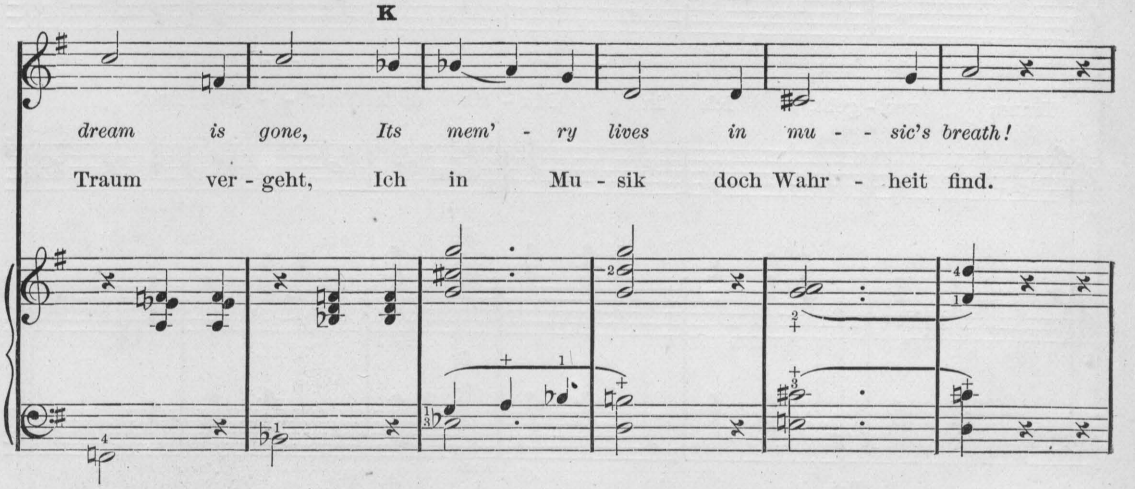
J

Second Voice.





K




L Con amore.
Filled with balm the gale sighs on, Though the
Duf - - tend süss der Wind fort - weht — Ob die
Con gusto.
Ped. Ped. Ped. Ped. Ped.
flowers have sunk in death; So, when pleas - - ures
Blu - - men nicht mehr sind — So, wenn Froh - - sinns
cres.
Ped. Ped. Ped. Ped. Ped.
dream is gone Its mem' - - ry lives in mu - - sic's breath!
Traum ver - geht, Ich in Mu - sik doch Wahr - - heit find!
f
Ped. Ped. Ped. Ped. Ped.

Tempo Primo.



M

Second Voice.



First Voice.






First Voice.
Friend - ship's bal - - my words may feign, Love's are
Freund - schaft oft nur Heu - - che - lei, Lie - - bes-
Second Voice.
ev'n more false than they; Oh! 'tis on - - - ly
wort oft Schlimm' - res ist, Da - - rum du, Mu-
mu - - sic's strain Can sweet - ly soothe, and not be - tray!
sik, mir sei Ein wah - rer Freund, wie du ja bist!
dolce.
Ped.


Brilliant.
Oh; how wel - - come breathes the strain! Wak' - ning thoughts that
Ach, wie lieb - - lich uns das klingt! Weck - end Froh - sinn,
Ped. Ped. Ped. Ped. Ped. Ped.
long have slept, Kind - - ling for - - mer smiles a - gain,
lang ver - neint, Ju - - gend - lä - - cheln gleich - sam zwingt,
cres.
Ped. Ped. Ped. Ped. Ped. Ped.
cres.
Aye, - - - - - - - - - - - - - - - - - - kind - - ling smiles a - - -
Ja, ... Ju - - gend - - lä - - cheln,
N
O
cres.
p


p
gain, Ah - - - - - - - - - a - gain,
zwingt, Ja - - - - - - - - - Lä-cheln,
sf
P A tempo.
Kind - - ling for - - mer smiles a - - gain,
Ju - - gend - - lä - - - cheln gleich - - sam zwingt,
A tempo.
cres.
Ped.
Q
f
for - - - - - - - mer smiles a - gain.
Lä - - - - - - cheln gleich - - - - sam zwingt.
cres.
rf

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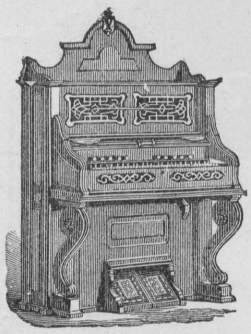
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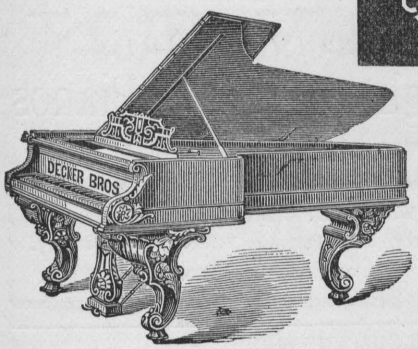
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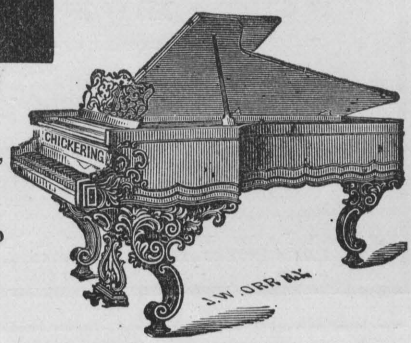


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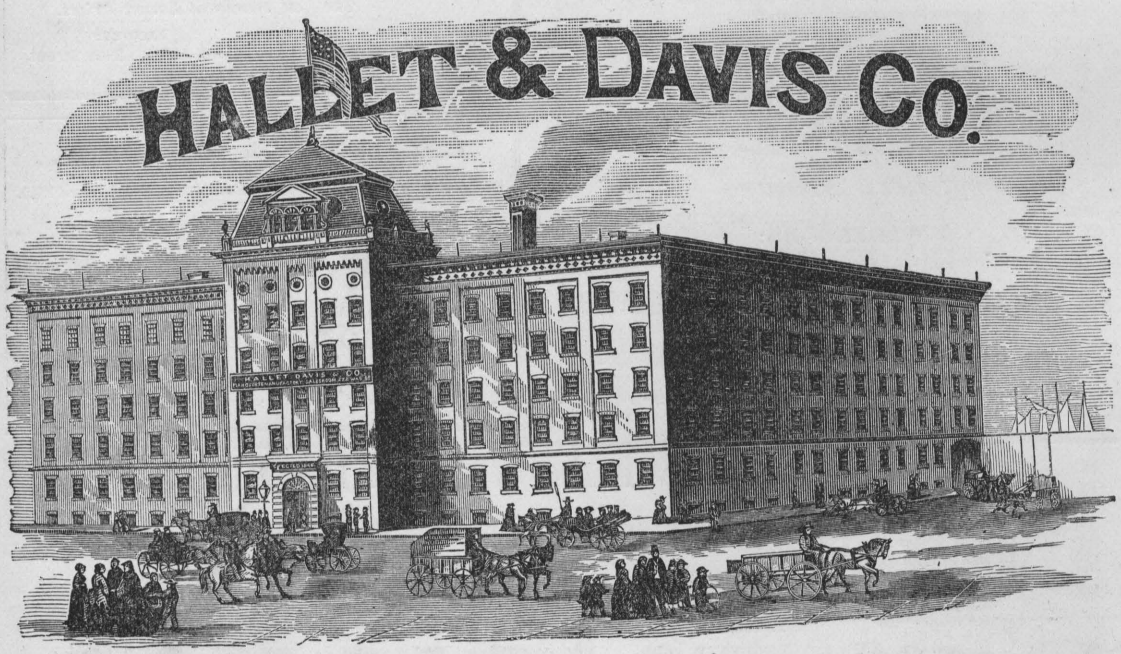


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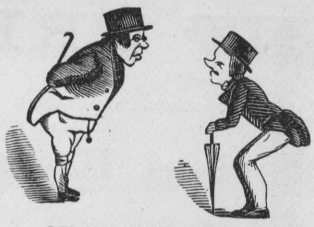
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Smith—There's where you're wrong; it's Paul.

Jones—What do you know about it? I tell you it is Melnotte, and I'm a better judge than you are.

Smith—Yes, a better judge of whisky, I'll allow.

Jones—You're an insolent puppy!

Smith—Take that! (Slaps him.)

Jones—I shall have your blood for that! I shall run my rapier through your white-livered heart, sir!

Smith—All right, I'm ready. Name your weapons and appoint the time. The Smiths are a fighting family and they're not afraid of you, sir!

Jones—I'm ready with the weapons of war; here are the guns! (Hands him two pocket-pistols.)

Smith—I can't fight without my specs, and I left them at home.

Jones—Why, you old blow-hard, they're on your nose!

Smith—Now look here Jones, Jean Paul is the better composer; but don't you think it is rather foolish for two old fellows like us to go to fighting about it?

Jones—Melnotte is the better composer, I tell you, but I'm not over-anxious to kill you just now. I'm a reasonable man—I'll give you time to make your will. We can put off this combat, you know.

Smith—Indefinitely?

Jones—No, not indefinitely, my wounded honor—

Smith—I'll tell you what let's do. Let's leave our children to fight it out the next generation, you know.

Jones—All right!

Smith—That's fixed?

Jones—Fixed!

Smith—But then I've no children, nor have I ever had any!

Jones—Nor have I; Smith we must fight!

Smith—Oh, no, no! Let's leave it to our grand-children, then!

Jones—That is an idea! It's agreed. Will you lubricate?

Smith—Aye, aye, Jones!

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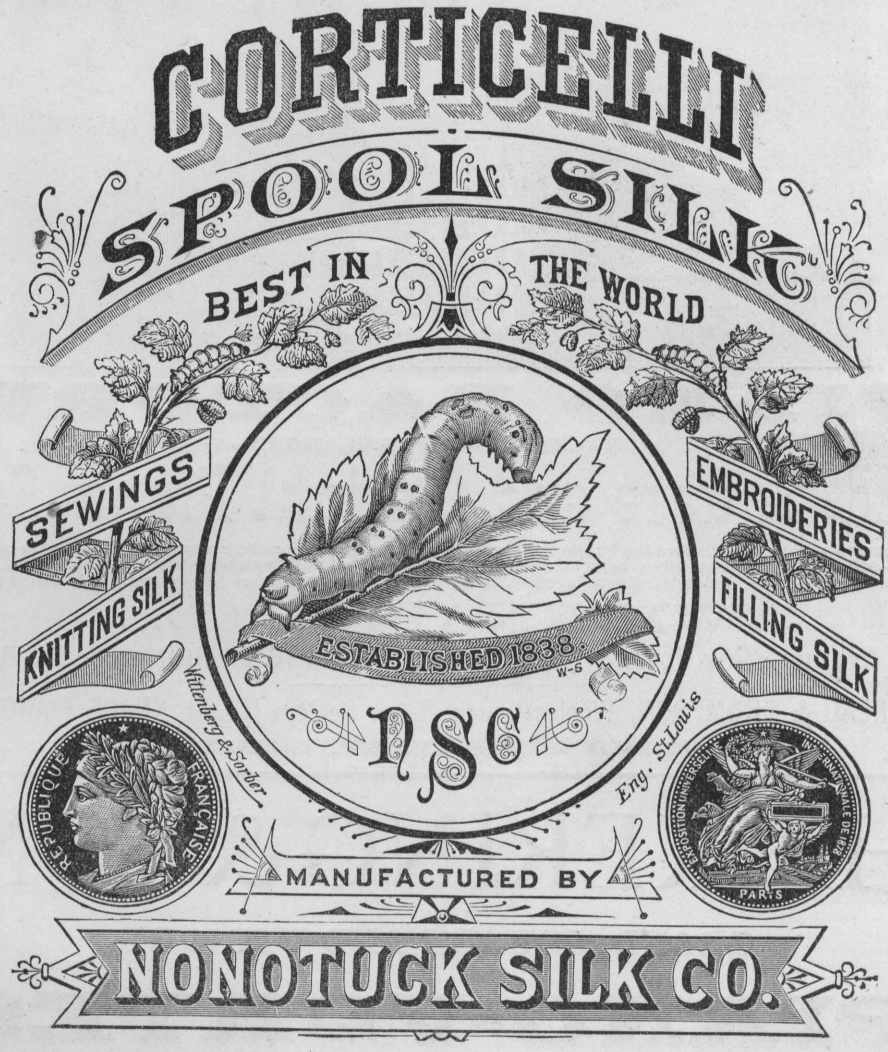
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How stupid you must be;
Have you not heard the praises sung
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Of thread that's pure and smooth and strong,
That never knots or breaks,
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